

# MOONLIGHT

Cybill Shepherd is having the time of her life *Moonlighting*, as she tells

Audrey Smith . . .

**C**ybill is having a ball. A huge success in the United States and not doing too badly on BBC TV, as the glamorous model-cum-private eye, Maddy Hayes, in *Moonlighting*, she is hitting back at all those who gave her a bad time eleven years ago in the Peter Bogdanovich box-office flop, *At Long Last Love*.

She grins. "Mind you it still hurts. But then, I'm tough — aren't I — oh, those reviews . . . 'Cybill Shepherd and Burt Reynolds can't act, can't sing, can't dance!'"

Fortunately for her, and possibly director Bogdanovich, too, that widely publicised relationship was doomed to failure. "I got so damned mad when people thought I didn't even know a Cezanne from an Andy Warhol before I met him. And I'd majored in art at college."

The first time I met Cybill was in a room at Claridges, that doyen of London hotels. Dressed in Bermuda shorts and strange socks, she kept rushing to the telephone. In between times, she ate a steak-and-kidney pie and drank a bottle of Guinness. It's hard to equate a Beverly Hills girl with Guinness!

The second meeting was in 1978 while she was acting in a remake of Hitchcock's *The Lady Vanishes*. The setting was London's Marylebone Station, with the set capturing wartime England: sailors, soldiers, tin hats, gas masks. Cybill was rushing around in a floor-length white dress, which looked as if it had cleaned half the London Streets! A sudden grab of my arm and she announced, "Hi, I remember you. But I told you I was blind as a bat until I got right up to people." That was all I saw of her until later in the

day, when she tore her dress swinging on the side of the train. A really ripping time was had by all, including Elliott Gould, and passing Londoners were thrilled at an impromptu performance of the Lambeth Walk by the two Hollywood stars. Shepherd was heard to grumble later: "I'm sure I sing better than Kim Novak, or Jean Simmons in *Guys And Dolls*."

Playing a model in *Moonlighting* is fine for Shepherd. At 16 she won a beauty contest, and at 18 she was a top covergirl, before her live-

in, love affair with Bogdanovich. Her motion picture debut came with *The Last Picture Show* in 1971.

Designer Robert Turturice, who helps create her image and cool look in *Moonlighting* says "she has beautiful shoulders, fabulously long legs — and I guess everything else is just fine, too."

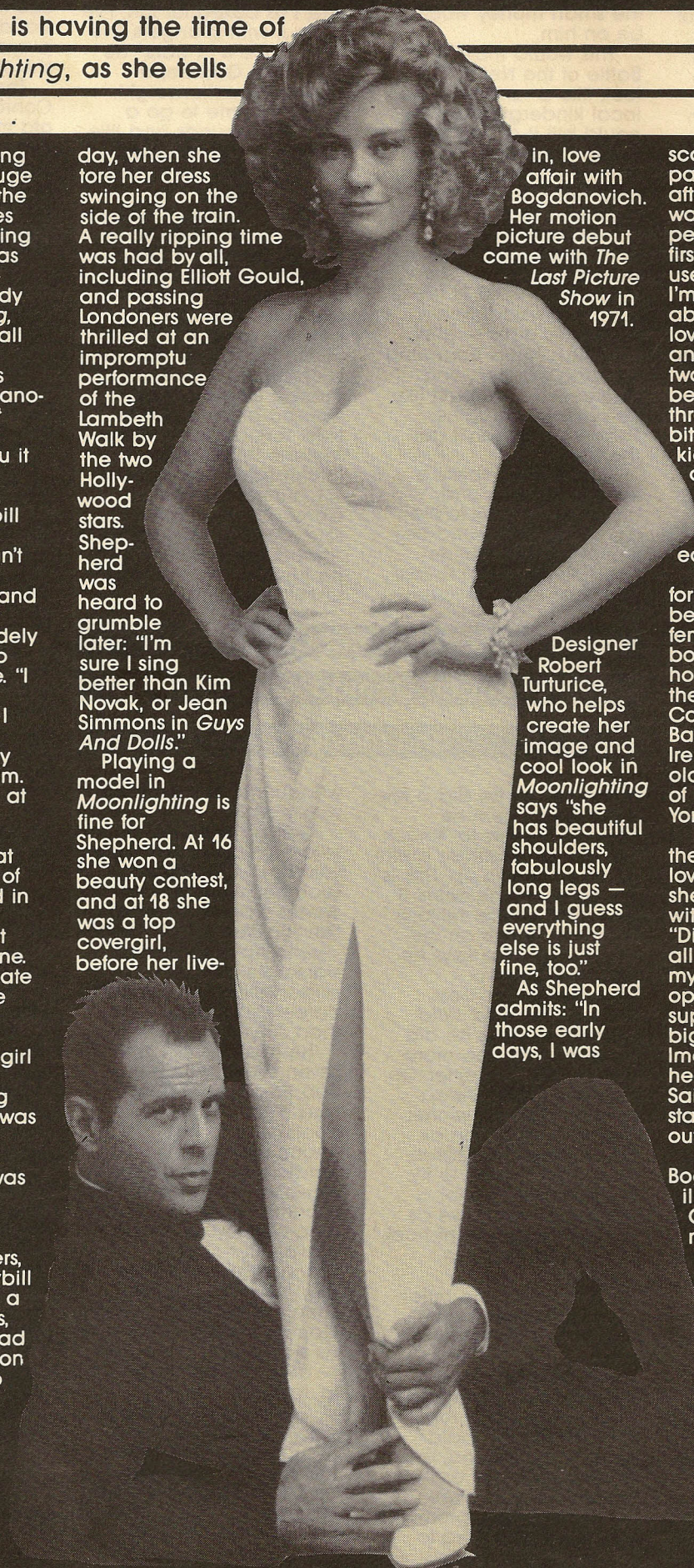
As Shepherd admits: "In those early days, I was

scared of marriage. My parents were divorced after 25 years and that was a traumatic experience. Dad remarried first, then my mother. She used to have boyfriends; I'm afraid I was mad about them. But I was in love with Peter at one time and I did live with him for two and a half years before his divorce came through. Oh, God, the bitterness, the lawyers, the kids — then it was all over and his ex-wife and the kids had dinner with us. We were all laughing, crying, and falling over each other!"

Cybill is a straightforward person. "I've never been too keen on today's female stars. They look like boys, skinny bodies, like hookers, no ass. Me, I love the oldies. I'm mad about Carole Lombard, Lauren Bacall, Kay Francis and Irene Dunne; I see a lot of old films at the Museum of Modern Art in New York."

Despite the reviews to the contrary, Shepherd loves tap dancing and she once did an album with musician Stan Getz. "Did you know I worked all over Los Angeles with my singing! I sang at the opening of big new supermarkets, and even big football charities. Imagine me singing my head off in one of your Sainsburys in Britain, standing at the check-out!"

After walking out on Bogdanovich, and disillusioned with 'stardom' Cybill returned to her native Memphis, Tennessee and was only heard of when she stopped at a gas station and fell for a local car dealer. They were married, divorced





# becomes her



and now she has a six-year old daughter Clementine. She has since come back to California and lives in a house in Beverly Hills.

Certainly there is a chemistry between Shepherd and Bruce Willis, though not as exciting as in the first episodes. Bruce, known as a 'young Cagney' is someone you can't ignore — you either love him or hate him. He has at least replaced Richard Gere as Kim (9½ Weeks) Basinger's leading man in a steamy new film . . .

The final words are with Shepherd. "I was a trophy, imprisoned as it were by marriage. Now I'm changing my role, I'm a man hunter and there are certainly a few men around who excite me: Tom Selleck, Norman Mailer, Bruce Springsteen, and Warren Beatty. Gee I'd be scared to have dinner with Warren, he's so attractive.

"You know there are a lot of ways to control a woman. Some are controlled by sex, by power, and marriage is a male invention to control us."

She pauses a moment. "This business of shape really bugs me. I have a nicely rounded figure. A bit too rounded since my trip to the South of France. Heaven help me if I don't lose some pounds before we commence filming again in August.

"But I don't go along with Schiaparelli's comment 'you can never be too rich or too thin'. I think it is dangerous to be too rich a lot of the time. I don't have ten cars or lots of people running after me. That just causes a heck of a lot of worries. I think I can handle success now. This is the best time of my life."

With Bruce Willis  
and above, from  
*At Long Last Love*